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R. B. BENNETT EMPIRE PRIZE AWARD, 1954

His Royal Highness The Duke of Edinburgh, President of the Royal Society of Arts, on the unanimous recommendation of the Council and of the Commonwealth Committee of the Society, has been graciously pleased to award the R. B. Bennett Empire Prize for 1954 to Dr. C. J. Mackenzie, C.M.G., M.C., F.R.S., for his important work in the field of engineering and atomic research. Dr. Mackenzie's work as President of the Atomic Energy Control Board from 1948 to 1952 and, subsequently, until his retirement last year, as President of Atomic Energy of Canada, Limited, a Crown Company, has had great influence, not only in Canada, but throughout the whole Commonwealth.

In 1944, the late Lord Bennett endowed the R. B. Bennett Empire Prize of 100 guineas, to be awarded every third year by the President of the Royal Society of Arts for the most outstanding contribution from the Dominions, India and the Colonies to the promotion of the arts, agriculture, industries and commerce of the Overseas Empire during each intervening period. The first award was made in 1945 to Dr. Charles Camsell, C.M.G., B.A., Deputy Minister of Mines and Resources for Canada and Commissioner and Member of Council of the North-West Territories, for his great contributions to the exploration and scientific investigation of the resources of the North-West Territories of Canada; the second award was made in 1948 to Sir Frank Stockdale, G.C.M.G., C.B.E. (since deceased) who was then Development Planning Adviser to the Secretary of State for the Colonies, in recognition of his outstanding contribution to the promotion of agricultural and social welfare in the Colonial Empire. The third award made in 1951 was to Mr. (now Sir) Bruce Levy, O.B.E., Director of the New Zealand Grasslands Research Division of the Department of Scientific and Industrial Research, Palmerston North, New Zealand, for his important work on grassland farming.

THE PAINTER AND HIS PUBLIC 1754–1954

A paper by

BERNARD ADAMS, R.P., R.O.I.,

read to the Society on Wednesday, 31st March, 1954, with Philip A. Lambe, J.P., A., R.P., in the Chair

THE CHAIRMAN: When I was invited to act as chairman upon this occasion I accepted the invitation with pleasure for I have known Bernard Adams very well for over twenty years. Both his father and his grandfather were painters and I feel sure that for sanity and integrity of purpose in a world where, at the present time, values in art are not all completely above suspicion, it would be difficult to find anyone more worthy of your attention.

Bernard Adams was born in Suffolk, and as an East Anglian he can claim kinship with some of our greatest English painters from Gainsborough, Crome, Cotman and Constable down to his healthy minded and forthright contemporary, Sir Alfred Munnings. Speaking of East Anglia, it is an interesting coincidence that this talk is taking place on the 114th anniversary, to the very day, of John Constable's death.

Now, since there is a good deal of ground to cover and our time is limited, I am sure you would like me to call upon our lecturer to speak for himself.

The following paper was then read:

THE PAPER

You may have noticed that the dates, 1754–1954, on your card cover the period which I am discussing. This period is the two hundred years during which the Royal Society of Arts was founded and has functioned. Indeed, it has never ceased to function since the day of its foundation. The activities of the Society have covered every field of artistic endeavour and have succeeded, in spite of numerous distractions, in keeping to its original intention, namely, the encouragement of arts, manufactures and commerce. The Society has sailed entirely under its own flag, and has always been, and we hope will continue to be, self-supporting, especially so now that we are honoured by the Duke of Edinburgh as President. Awards have been given annually throughout these two centuries to competitive designs in all branches of the various activities that the Society covers. This building in which the Society is housed is one of the most beautiful in London. Knowing its history one feels very humble standing here, speaking from a platform where so many famous men of the past have addressed audiences.

I intend to divide my subject into three definite sections: the first from 1754 to 1800; the second, the whole of the nineteenth century; and the third and final period from 1900 to this present year.

At this stage I think it wise to stress the point that I am here as a practising professional painter, speaking about something I have practised all my life and

from every aspect. Therefore I feel confident in speaking with a certain boldness, bred out of conviction by experience. Whilst I cannot speak with the same confidence of the public's attitude towards painting, I trust I shall be able to say sufficient to round off the combination of painter and public, which is my subject, in a way likely to be of general interest.

Now I cannot be fair to either side without first of all explaining the outstanding difficulties that beset, govern and control the work of the painter, and by painter I mean in this particular those who work entirely in the oil medium, because the technical difficulties to which I am referring are entirely confined to this medium. I do not wish to disparage the sister medium of water colour painting: relatively speaking there are no technical difficulties in water colours; indeed a child can use them successfully—and does. I speak entirely of the oil medium technique. In the short time at my disposal it will be impossible to go into details of the oil technique; it is an endless study and most of you would quickly lose interest if I attempted to do so.

Broadly speaking, it is the understanding of the technique and technical qualities which justifies expressions of opinion which are of serious consequence. In other words, without such knowledge opinions on pictures are valueless, or at the most and best accidental judgments for better or worse—rather like a lucky dip.

Speaking on the highest level, to attain the highest standards of painting requires a hard apprenticeship: years devoted to experiment and failure, trial and error. It is this difficulty alone, with all its heartbreaks, that compels so many to fall by the wayside and give up the struggle, and, taking the line of least resistance, become art critics, either amateur or professional. I am not suggesting that all critics are the result of such failure. Indeed there are many who have not even these qualifications, and others beside who, not empowered with the knowledge acquired by failure, unblushingly air their views, even to the extent of publishing books to explain how easy it all is. It is not easy: far from it; those who write so glibly are either ignorant of the real, the finer qualities of good painting, or belong to the witless type of person who reiterates, when seeing irresponsible dabs of paint of no merit whatever, 'Yes—but I like it'. I am afraid this attitude merely results from incompetence and is all too common these days.

The fundamental qualities of which I speak are obtained by nothing more or less than applying paint to a surface, be it canvas, board or paper, in such manner that it will remain as fresh for centuries as when first applied. This sounds all too simple, but, unfortunately, the pigments we use are not so kindly or accommodating as to remain as intended. They have an unpleasant habit of darkening, they crack, peel off, turn yellow and fall under a condition known as saponification, when the paint, if thinly applied to a poorly prepared surface, will fade away.

Let me give you an example. If this cup [*the lecturer here held up a white china cup*] were painted and the picture made to look exactly as the cup looks now, in ten years time the cup, providing it were dusted, would look as it does now,

but the painting would have darkened considerably—possibly turned yellow or have been affected by the myriad different ways the paint acts, unless knowledge of these various actions is acquired. Unless the paint is properly applied, and the correct mixtures of one colour with another are known, it is not possible to produce a work that will last, and if it does not last, of what use is it?

I need hardly mention that the techniques of painting are various and numerous. Whistler, as an instance, used thinly applied paint on a properly prepared surface. Rembrandt, Constable, Cézanne and Van Gogh, on the other hand, invariably put the paint on with a trowel, so to speak. When Constable painted the *Opening of Waterloo Bridge*, he laid the paint on with the palette knife so thickly that the critics damned the picture outrageously, suggesting that Constable had been better employed as a plasterer on the bridge itself than commissioned to paint it. The criticisms aimed at Constable on this occasion made him decide not to use the palette knife again. Writing to his friend Leslie, he said, referring to two fellow academicians, the Chalon Brothers, 'they have taken to using the knife, but not until I had laid mine down and then not until I had cut my throat with it'. What masterpieces of Constable's have we lost through this ignorant, ill-considered and stupid criticism?

One can study all the various qualities of technique in the National Gallery —and in the greatest perfection—and in any other gallery too where good pictures can be seen. There are, in the Sheepshank collection at the Victoria and Albert Museum, South Kensington, two portraits by Raeburn of a Mr. and Mrs. Hobson, of Markfield, of luminous glowing light, painted with the greatest of technical ability and quality, characteristics which will remain brilliant for ever and make it worth while going there to see them if for nothing else. We find technical perfection in every work in the National Gallery, in every painting without exception: indeed they would not be there were it otherwise.

It is in the possession of this knowledge, I think we can safely say, that the difference lies between the artist and his public. Artists as a whole are more affected by the technical qualities of a painting than by the subject matter. I have seen painters passing their fingers most sensitively over the surfaces of pictures and being deeply affected by the beauty of the surface. Do we ever read an art criticism where similar emotions have been felt by the critic? Are we ever advised that such and such a picture is æsthetically pleasing but, unfortunately, the colours will fade away and the picture disappear altogether in a few years' time?

How many pictures have been lauded to the skies by the critics which must now be sought for in the cellars—damned, it seems, for ever! On the other hand, there are numbers of pictures once scathingly criticized by the critics that are now figuring as great masterpieces in our galleries. This is what Charles Dickens wrote about Millais' painting of *Christ in the House of His Parents*:

> In the foreground of the carpenter's shop is a hideous, long-necked, blubbering, red-haired boy in a nightgown, who appears to have received a poke playing in an adjacent gutter, and to be holding it up for the contemplation of a kneeling woman, so horrible in her ugliness, that supposing

it were possible for any human creature to exist for a moment with that dislocated throat, she would stand out from the rest of the company in the vilest cabaret in France or the lowest gin shop in England.

This is Dickens. Comment is useless, excepting to say that the woman he so scathingly tears to shreds was Millais' own mother. One shudders to think what her reactions were when reading this conceited, vulgar nonsense. This picture, because of its superb technique, was recently presented to the Tate Gallery by the National Arts Collection Fund, who paid £10,500 for it. Not many months back, from this very platform, we were informed gratuitously, by an artist from America, that Cézanne was overrated and should not be taken seriously. Fortunately, this advice was either not heard by the directors of the National Gallery, or, if heard, was not heeded. The directors have recently bought a Cézanne for a sum, we are told, in the neighbourhood of £30,000.

But let us go back. During the latter years of the eighteenth century, in the first of our three periods, we find vital movements afloat. From this Society of Arts, as it was then (it was given the title 'Royal' in 1908) developed other societies, the most important being the Society of Artists. This Society held the first of the important exhibitions which created public interest in the arts, and it was through the activities of this Society of Artists that the Royal Academy was eventually brought into being. Whilst it is impossible to go into details of the intrigues and quarrels that happened before and after the formation of the Academy, generally speaking it has been the Royal Academy from the time of its inception until recently that has played such an important part in creating public interest in pictures and picture buying in this country. Before the close of the century the Academy had attracted sufficient public interest to free itself from financial embarrassment and to build up reserves for the future.

Thus we reach the end of the eighteenth century, leaving behind the impetus which created the first impulses that awakened public interest in artistic endeavour. Remember there were no such exhibitions as we enjoy to-day, no National Gallery nor Museums at South Kensington. The British Museum was in its infancy and was interested in other things than pictures, and so the Academy was in a strong position to attract attention. It continued to do so throughout the entire century, which culminated in such mutual appreciation between painter and his public, clients if you wish, as had never before been enjoyed and is never likely to be again. Also, and more important still, there were existing such far-reaching influences as periodicals devoted entirely to the arts. Many have now ceased publication, but there still remains the ever popular *Studio* magazine which, after many decades, is as flourishing to-day as ever.

During this century of peace and prosperity the artists supplied the goods that were wanted and bought by the rich merchants and manufacturers, and so was bred the school of 'every picture telling its story'—and what stories! Unblushingly they tore at the heart-strings, and after exhausting such subjects as lovers' rights and wrongs, suicides and murders and what have you, they dug deeper and deeper into the sad and morbid stories of life, finally even digging up the dead as a subject for æsthetic appeal. I refer, of course, to Lord

Leighton's *And the Sea gave up its Dead*. Could anything be so far removed from the purpose of painting? However, the public revelled in these harrowing stories and bought the pictures faster than the artists could produce them, actually acquiring them before they were even completed and still wet from the easels.

With customers waiting on the doorstep, so to speak, great secrecy had to be maintained in order to prevent brother painters from cribbing each other's ideas. Nobody was allowed to see what the products were until the great day known as 'Show Sunday' came round. 'Show Sunday' was the social event when the artists opened their studio doors and society flocked in to see and to buy, a week before sending-in day to the Royal Academy.

This practical interest in picture buying and collecting quickly bore fruit, with the result that artistic societies and all manner of art dealers cropped up like mushrooms in the night. Every kind of artistic society to satisfy all tastes developed during the nineteenth century: the Royal Institute of Water-Colour Painters, the Royal Institute of Painters in Oil, the Royal Society of Water-Colours, the Women's Society of Arts, the Royal Society of British Artists (where for a short time Whistler was president, until the members turned him and his coterie out, and he made his caustic remark that 'the artists have departed and the British remain'), the Pastel Society, the Black Frames Club (where all pictures had to be framed under the same conditions—a black frame), and so the list goes on. The public, acting on Ruskin's advice that walls without pictures were like rooms without windows, literally wallowed in art. They could not buy fast enough, and their walls were stacked with pictures with scarcely an inch between them. It sounds almost unbelievable that on private view days, even in the lesser of these societies, more money would be taken in picture sales in one day than is now taken during the whole season of the Royal Academy. The moment the doors were opened the waiting queues rushed in to buy and scramble for the pictures with a grim determination to get what was wanted, as women now do at bargain sales.

Towards the end of the century, artists and their rich patrons were, metaphorically speaking, walking arm-in-arm. The artist supplied what he knew the patron required. There were several 'pictures of the year': two, maybe three, of these were those most talked about and created most excitement. The 'problem picture', too, excited considerable popular interest, being somewhat in the nature of an annual 'quiz'.

Now supplying this demand for the public produced an output that could hardly be called sensitive or intellectually uplifting. There was bound to be a revolt; and this came with the formation of the Pre-Raphaelite Brotherhood. The Brotherhood were not entirely opposed to the Academy—indeed, they contributed their works to it—but their aim was for a higher standard of technique and a more intellectual approach, and in this they succeeded. They produced works of outstanding merit, as can be seen in the small collection at the Tate Gallery and elsewhere.

Dante Gabriel Rossetti, the founder of the movement, painted portraits which must rank with the highest ever produced. Whilst almost retaining the

accepted conventions of portraiture, he put a feeling of poetry into his pictures which lifts them on to the highest possible plane; indeed, there have been few portraits painted that can excel in beauty his *Monna Vanna*. There were other great idealists in the movement, which included one of the outstanding artists of the last century, whose influence was widely felt both politically and æsthetically: I refer, of course, to William Morris. But they too, falling under the influence of the prevailing Victorian sentiment, turned to bathos, and their pictures drifted into an unhealthy and morbid expression of their art and, as a result, eventually fizzled out; but in spite of this diversion of Pre-Raphaelitism the Academy sailed serenely on.

In the early 'nineties, however, a movement was formed as an attack on the Academy and in direct opposition to it. This was the New English Art Club, and the founder members were men of outstanding purpose. Amongst the more vital were Augustus John, Ambrose McEvoy, Roger Fry and William Orpen, all equally determined to rescue painting from the 'every picture tells a story' attitude of the Academy. The requirement put forward was simply this: there is no story attached to a bunch of flowers and yet it is a beautiful thing; there need be no story attached to a picture, which should be a work of beauty without the story interest. Unfortunately the time came when the strength of the New English Art Club was whittled away because the leaders of the movement fell to the seductions of the Academy and accepted membership, leaving the club to fend for itself as best it could. The New English Art Club still exists, but without its former strength.

At the end of the nineteenth century and seeping into the early days of the twentieth the Academicians were rich; so, too, were the majority of the artists of that time. They could afford to build big mansions for themselves. Sir John Millais was making no less than £40,000 a year—so he is reputed to have told the Prince of Wales at a dinner when relative incomes were being compared between the surgeon, the barrister and the artist. Again, at the Guildhall Banquet, the guests would stand up when Lord Leighton entered and remain standing until he had taken his seat, so great was the respect shown for the arts and the Academy in those days.

Excepting for one or two rare outstanding exceptions, like Constable and Turner, the nineteenth century of artistic endeavour proved abortive. No respect for English art abroad was gained as a result of this hundred years, work. During this period, however, the school of French Impressionists were struggling and striving for their ideals and existence. These ideals were inspired by our Constable, whose influence and intentions were entirely neglected by his brother artists in this country. In France it was different: the merit of his work was quickly recognized and his principles understood and adopted. Look at the results: the greatest school of painting since the early school of Dutch painters came into being. Works which were bought for £25 are now fetching £25,000 and more. Indeed Degas saw his *Danseuses*, for which he received only £25, fetch during his lifetime £25,000. They were painting nature: nature as she is and not adorned with false sentimentality.

At the time when the idea of forming a National Gallery was being mooted, Constable said, 'If you start this National Gallery you will entirely ruin the art of England. What we need is a Natural Gallery'. Looking back in retrospect over the century, we easily realize what foresight Constable showed, since there can be no question whatever that the art of this country declined largely owing to excessive 'picture making', at the expense of studying, as the French Impressionists have done, the simple truths of nature. Though not irrevocably ruined, it was certainly, in the words of Marie Lloyd, 'knocked about a bit'.

It is difficult to understand why it has taken so long for the French Impressionists to be appreciated in this country. Even now, after the interest has been awakened for so many years, there are few who really understand the great scientific discoveries these painters made.

We now reach our last period, from the beginning of the twentieth century to the present day. What amazing developments have been made in these few years! After a first placid period which brings us to a year or so before the First World War, the town received a shock and a rude awakening. The late Roger Fry had arranged an exhibition of the advanced schools of Impressionism, Surrealism and Cubism. This exhibition, both from the public's and the artists' point of view, caused the greatest derision. The works did not catch on but, nevertheless, there remained a strong feeling of reaction against Academic Victorianism and between the two wars this feeling developed rapidly.

The rising generation saw the outstanding qualities of the French Impressionists; but not having the fertilizing germ of the original creators their works fell far short and were not even agreeable as imitations: indeed, few things could be more distressing than the imitation Cézannes and Van Goghs which were produced. This phase can be more or less written off as another abortive period; however, both in painting and sculpture, great forces were released which have resulted in placing this island in the forefront of the world's art.

Oscar Wilde said very truly, 'Art is for the young'. It is to the young that we must look for new ideas and new conceptions, and however crude these ideas may be we must respect and accept them. Art is love; and what more ridiculous sight is there than elderly men making love. The Directors of the Tate are to be congratulated on giving us such a range of stimulating works. Every possible taste can find interest there. The modern section is alive and vital, stimulating and exciting: like a breath of fresh air blowing the stuffy conceits, cobwebs and conventions, out of one's system.

I hear criticisms levelled against these young works as being crude and coarse. All inspiration in its early conception *is* crude. All art passes through three stages: first, the rough-hewn conception; second, the refining processes, leading to the third and final stage of decadence, when over-refinement kills the grandeur of the original conception. At the Zoological Gardens one can see the Creator's handicraft—from a butterfly to a rhinoceros—not forgetting there are such animals as elephants, kangaroos and the elegant, sensitive gazelle. Why then be so ready to disparage new creations from either end of the scale?

During these past fifty years an even greater development than this development of æsthetics has come to pass. I speak of the growing interest in painting and the arts now being practised by the public and to such an extent that artistic societies, clubs and circles, extend from one end of the country to the other. Indeed there is scarcely a town or village that has not its art club. There is no body of importance that has not its art society. The medical profession have theirs, so too the Army Officers, the Post Office, the Parson Painters; every bank, every insurance company, and most of the ministries attached to Her Majesty's Government have theirs too. Further, under the inspiring direction of Mr. Edward Swann, landscape classes are held throughout the summer extending from one end of the country to the other, and in France and Belgium as well. With this amazing output, those interested in painting have little need to buy work when they are capable of producing it themselves. The general standard is remarkably high and, without question, the future of painting lies with the amateur. I will quote from a letter I received recently from an eminent artist, a painter of great distinction; he says 'When I paint for my own pleasure I do not even trouble to frame the results. The art and trade of true painting is dead and this decease is the work of the polyglots of Paris, the dealers and their artists, and their parasites in this country. The only hope I can see lies in the amateurs. This bitter conclusion finally crystallized out of my mind as the result of seven years on the Board of the Tate Gallery, and some experience in teaching and examining in the London schools'.

I, personally, find modern art stimulating, as I said before. It encourages new thought and new conventions, but my friend is not of the 'New Edwardians'. When King Edward accepted the Tate Gallery on behalf of the country from Mr. Tate, the pictures on the wall forming the background were typical of the day—Lord Leighton's 'Sea Giving up Its Dead', and others of that kind—pictures which Mr. Tate had treasured and given to the nation together with his generous gift of the galleries. Dare one ask, 'Where are these pictures to-day?' Who has had the temerity to remove them, to replace them with works so out of tune with Mr. Tate and his period and, no doubt, so against anything the donor of the galleries could have expected as to make him turn in his grave. Surely this reflects credit upon those who realize, as every artist should, that the world does not stand still and there is no dead end to art any more than there is to surgery and medicine. Those who believe that Reynolds, Gainsborough, Turner and Constable said the last word are those who do not realize or understand the great progress of modern painting. These giants of the arts have been left behind with the other giants who went before them, and this will always be the case.

And now, in conclusion, there is one outstanding characteristic that intrigues the uninitiated more possibly than anything else. It is the admiration for high finish: the 'finished perfection' as Cézanne called it. Invariably one finds people who one would imagine to be intelligent praising works for no other reason than that they have a highly polished finish. We all know the universal parrot cry: 'I don't know anything about it, but I know what I like'. And what they like

is finish. A Frenchman was asked if he could sum up in one sentence the mind that governs the masses. He said, 'Yes. I don't like haricot beans and I am glad of it—because if I liked them I should eat them and I don't care for them!'

The mere fact that a high finish tends to be photographic is a just reason why painters should avoid what is nothing more than a superficial effect. When the Dutch painted their highly finished interiors they did so at a time when there was no such thing as a mechanical photograph. Even so, neither Frans Hals nor Rembrandt, two of the greatest painters ever, painted with a mechanical finish, preferring instead their own personal handwriting. Rembrandt, on seeing somebody looking too closely at one of his pictures, said: 'It is painted to look at—not smell.'

Cézanne, writing to his mother, said: 'I must go on working, but not in order to attain a finished perfection which is so much sought after by imbeciles, for this quality, which is nothing more or less than that of the craftsman, leaves everything done in that way commonplace and vulgar. I must go on working in order to bring my work as near as I can to truth; truth being wisdom'.

Whistler said: 'Art should be independent of all claptrap, should stand alone and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, such as devotion, pity, love, patriotism and the like. All these have no concern with it, and that is why I insist on calling my work "arrangements" and "harmonies".'

To say of a picture, as is often said in its praise, that it shows great and earnest labour, is to say that it is incomplete and unfit for view. A picture is finished when all trace of the means used to bring about its end has disappeared.

What you call English art, is not art, but produce, of which there is and always has been, and always will be, plenty; whether its creators be dead or alive, whomsoever you like as you turn over the Academy catalogue.

I have yet to menion the great portrait painters, and here I can say words which are cheering for British painting, since there has never been a school of portraiture to equal the great tradition of British portrait painting. We must not confuse the issue by interlocking this separate art with the other branches. All the same, we have a magnificent school of portrait painters, especially when these painters, such as Hogarth, Gainsborough, Sargent, Augustus John, Sir William Orpen and Ambrose McEvoy have done so much to extend their abilities in other directions. There are, on the other hand, of course, others who have worked solely within the limitations of portraiture and must, therefore, be judged within this range, which is, as I have remarked, an art by itself.

These great men who have done so much for English art during these two centuries, whose names I have just mentioned, can be compared as 'all rounders' with the greatest of any nation and any period.

Let me now finish with these verses of Kipling:

When earth's last picture is painted
And the tubes are twisted and dried,
When the oldest colours have faded
And the youngest critic has died,

We shall rest, and faith we shall need it,
Lie down for an aeon or two
Till the Master of all good workmen
Shall put us to work anew.

And those that were good shall be happy,
They shall sit in a golden chair,
They shall splash at a ten league canvas
With brushes of comet's hair.
They shall have real saints to draw from,
Magdalene, Peter and Paul.
They shall work for an age at a sitting
And never be tired at all.

And only the Master shall praise us
And only the Master shall blame
And no one shall work for money
And no one shall work for fame,
But each for the joy of the working
And each in his separate star
Shall draw the Thing as he sees it
For the God of Things as They are.

MR. H. J. BROWN: May I, on behalf of the Society, thank Mr. Adams very much indeed for his interesting and most amusing paper. Over a great many years I have been able to see the artists themselves and also the public from an angle different to his: that was as an art dealer. I could tell you very many amusing stories, but as you have heard so many this afternoon perhaps I may just be allowed to tell you two. Nearly fifty years ago an exhibition in Pall Mall had been running a month. The senior partner, Tom Wallis, came in, sat down and rang his bell. The foreman came up: 'Johnnie, turn that picture upside down'. It was a Whistler; it had been all that time seen by everybody, criticized by famous critics and all the time it had been upside down! On another occasion, I was up in Edinburgh for an exhibition. Two ladies walked around and one said, 'Oh, isn't that a terrible thing'. Then she went closer and examined the title on the picture, 'Oh, it's by MacTaggart, isn't it wonderful?'

I could go on telling you stories, but we have had so many happy things from Mr. Adams. I will ask you to join me in thanking him very much for coming here this afternoon.

The vote of thanks was carried with acclamation; and another having been accorded to the Chairman, the meeting ended.

THE METEOROLOGICAL OFFICE AND THE COMMONWEALTH

A paper by

PROFESSOR O. G. SUTTON, C.B.E., D.Sc., F.R.S.,

Director of the Meteorological Office, read to the Commonwealth Section of the Society on Thursday, 8th April, 1954, with Sir John Simonsen, D.Sc., LL.D., F.R.I.C., F.R.S., a Vice-President of the Society, in the Chair

THE CHAIRMAN: I suppose it is fairly generally agreed that when two strangers meet the first subject of conversation is always the weather, and the second subject is to express complete disbelief in all forecasting! Possibly this critical attitude may diminish now that members of the Meteorological Office give some account of their difficulties on television. However, this morning we did hear that they are going to try and simplify the weather announcements.

Some forty years ago I had for three months the responsibility of giving weather forecasts out in India. We regarded it as quite a simple matter: it was during the hot weather and at that time there are very few changes in the pressure curves, and ultimately towards the end of May and at the beginning of June they all sloped down nicely and you were able to say, 'the South-West Monsoon has now started'. We did not know at that time how much more complicated these isobars were, nor, of course, at that time had any upper air soundings ever been made. These, I think, date, and I am open to correction here from our lecturer, from the early experiments of Dr. Dines, Sir Arthur Schuster and Professor Petarsh in kite flying in Manchester. They have, of course, become of increasing importance now, as has all the work of the Meteorological Office, owing to the development of flying. Possibly we shall hear something of these new methods, which have involved a great deal of research and which have enabled estimates of changes in climatic conditions, which are so very dependent upon the upper air observations, to be made.

We have, I think, in this country been very fortunate in those who have been directors of the Meteorological Office. The first director was a man who contributed greatly to meteorology, Sir Napier Shaw. As our lecturer this evening we have one who is qualified, most eminently qualified, to continue in that great tradition. I do not intend to discuss or tell you anything of his qualifications; I shall spare his blushes, and simply call upon Professor Sutton to give us his lecture.

The following paper was then read:

THE PAPER

My purpose to-night is twofold. In the first place, I want to say something about the part played by organized meteorology in the modern world; and secondly I want to talk about the work of the Meteorological Office outside the United Kingdom. Before I do this, however, it seems worth while to spend

a little time in telling you exactly what the Meteorological Office is, how it is constituted and how it works.

THE METEOROLOGICAL OFFICE

The Meteorological Office is the State weather service. It has existed for nearly a century, at first under the Board of Trade, then as a self-contained unit supervised by the Meteorological Committee (which then was directly responsible to Treasury for the administration of the parliamentary grant-in-aid) and, after 1920, as a part of the Air Ministry, an arrangement which has continued to the present time. The Director of the Meteorological Office is responsible to the Secretary of State for Air through the Permanent Under Secretary of the Air Ministry; financial control is exercised by the finance branches of the Air Ministry and staff are recruited by the usual civil service machinery. The Meteorological Committee continues in being under the chairmanship of the Parliamentary Under Secretary of State for Air, but its duties are now advisory and it carries no executive responsibility.

So much for the formal structure; how does the Office function in practice? The responsibilities are very wide-spread. The Office has to provide meteorological services for the general public, government departments, the armed forces and civil aviation, as well as organizing meteorological observations in the United Kingdom and in certain overseas possessions. In addition, the Office is responsible for the collection, publication and distribution within the United Kingdom and its possessions of meteorological information from all parts of the world.

These services are administered by the Director, the Principal Deputy Director, three Deputy Directors in charge of forecasting, services and research respectively, nine Assistant Directors, and a Marine Superintendent. There are 23 branches, and all told the staff totals over 3,000. The annual cost of the service is well over £2 million. This gives some idea of the magnitude of the effort required to meet the demand for meteorological information to-day.

The Deputy Directorate of Forecasting is centred at Dunstable. Here is the very heart of the organization keeping watch on the weather, day and night, in all parts of the northern hemisphere. The communication system at Dunstable is very extensive: reports are received continuously by land-line and radio from all parts, and Dunstable is the hub of a large teleprinter network which connects with the Continent as well as covering the British Isles. The operation of the communications room at Dunstable is, in fact, so complex that it would take almost all of the time allotted to this lecture to do justice to it, so I shall not attempt the task. I will content myself with saying that the reports received are those from

(i) Meteorological Office stations in the United Kingdom.
(ii) Foreign meteorological services.
(iii) Weather ships (fixed stations).
(iv) Merchant shipping ('selected ships').
(v) Aircraft in flight.

Of these, (i) and (ii) need no explanation. The term 'weather ships' is used to denote the fixed-point network of specially equipped ships in the North Atlantic, operated under an international agreement administered by the International Civil Aviation Organization (ICAO), a specialized agency of UNO. You may remember that this service came into the news last autumn, when the United States gave notice of withdrawal from the scheme, and more recently in February last, when a new agreement was signed in Paris. In the new agreement the United States and Canada operate four stations in the central and western Atlantic, and the rest of the world (which in practice means European States and Israel) operate five stations in the eastern part of the Atlantic. The Meteorological Office provides four ships, called *Weather Observer*, *Weather Watcher*, etc. These ships have the arduous task of maintaining station and taking observations in all weathers. Their particular merit for aircraft operation is that they remain at fixed positions and are equipped for upper air soundings. This I claim as the first service of the Meteorological Office for Commonwealth benefit, for by its aid British and Canadian aircraft crossing the Atlantic are helped by accurate meteorological observations and guided by the radio beacons installed on these vessels.

Observations are also made by certain 'selected ships' of the Merchant Navy. Naturally these do not include upper air soundings.

The Deputy Director of Services is in charge of the supply of meteorological facilities for the armed forces and civil aviation. He is, in fact, the man responsible for most of the outstations, and is therefore more in contact with Commonwealth matters than anyone else.

Finally, there is the important matter of research. This is undertaken at Dunstable, Harrow and London, and at the observatories at Kew, Eskdalemuir, and Lerwick. I shall not say more of this aspect here, because it is too large and important to be dismissed in a few sentences. To deal at all adequately with meteorological research would require not one but several short lectures and here I must ask you to allow me merely to say that research is a vital part of the work of the Office, and one which is increasing in volume and importance daily.

Meteorology, from the outset, has been very internationally minded. This is necessarily so, because the weather knows no boundaries and the whole art of forecasting depends on observations of standard type and accuracy being taken simultaneously over very large areas. Very early in the history of official weather forecasting came the Conference of Directors, a loosely knit, informal body which met to settle matters such as international codes, communications, etc. This in turn was succeeded by the International Meteorological Organization, and to-day we have the World Meteorological Organization, one of the specialized agencies of the United Nations Organization, with headquarters at Geneva. There is a long history of friendly international co-operation in meteorology which might well serve as a model, showing what can be done when representatives of different countries meet together with a will to agree.

METEOROLOGICAL OBSERVATIONS

To make clear the significance of many of our services to the Commonwealth needs here some short explanation of modern techniques of observation and why they are necessary. For many years forecasting depended mainly on readings from instruments at ground level and eye observations on clouds, supplemented by pilot balloon observations of the upper winds in clear weather. Later, these observations were extended by the introduction of daily flights of aircraft fitted with dry- and wet-bulb thermometers. The modern phase begins with the development of the radio sonde, a balloon carrying instruments for measuring pressure, temperature and humidity, and a small radio set for transmitting the readings back to earth. This meant that for the first time the forecaster could be supplied with observations of the most important upper air elements at the same time as he received the ground observations. Further, there is the immense advantage that the method is not rendered useless by the presence of thick cloud.

The radio sonde transmit musical notes, the pitch of which varies with the magnitude of the quantity (pressure, temperature and humidity) being measured. The observer on the ground measures the pitch of the note and deduces the value of the meteorological element by means of a calibration chart.

The modern method of measuring wind is by radar. The balloon carries with it a reflector, of metallized paper or nylon mesh, which enables its movements to be followed to great heights.

The most modern equipment of all, in fact the most advanced equipment of its kind in the world, has just been installed for the Meteorological Office at Crawley. This is the radar-sonde. Here the balloon carries a transponder, which is triggered by the radar pulse. As a result, wind, pressure, temperature and humidity can be measured to very great heights, perhaps as high as 100,000 feet.

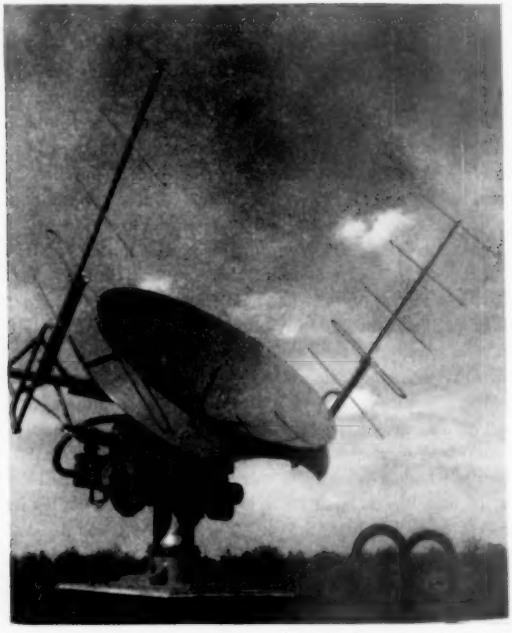
Why this emphasis on the upper atmosphere? There are two main reasons. The first is fairly obvious, that to-day aircraft are flying higher than ever before, and we need information of conditions at great heights as a matter of routine. The second reason is that modern forecasting makes increasing use of upper air data. We are no longer content with a knowledge of conditions at the surface, but we require precise information about the way in which a surface of constant pressure, say at 500 mb (about 18,000 feet) varies in height.

I have dwelt at some length on the technique of upper air observations because this is a factor of prime importance in the services which the Meteorological Office renders to the Commonwealth. Let us now examine these services in more detail.

METEOROLOGY FOR AVIATION IN THE COMMONWEALTH

Air route planning

For the planning of air routes, it is necessary to know in advance the winds which are likely to be experienced at flight levels, and the frequency and magnitude of the divergences to be expected from the most probable wind. As the operating height of aircraft shows a long-term tendency to increase,

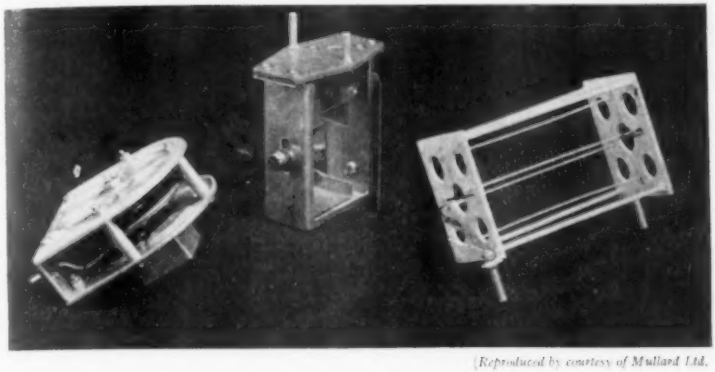


[Reproduced by courtesy of Mullard Ltd.

Radar-sonde aerial unit, showing the Yagi transmitting arrays and the receiving dipole and reflector

[Reproduced by courtesy of Mullard Ltd.

Radar-sonde wind direction recorder incorporating the wind computer

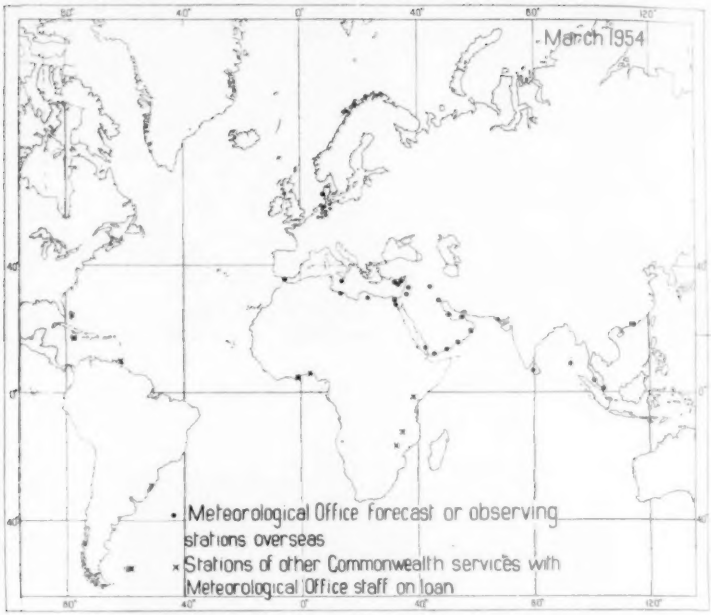


[Reproduced by courtesy of Mullard Ltd.

Radar-sonde pressure-, humidity- and temperature-sensitive units

[Reproduced by courtesy of Mullard Ltd.

Radar-sonde transmitter, receiver, display unit and control column: the transmitter is on the left, the receiver on the right, and the display unit and control column in the centre


March 1954
Meteorological Office forecast or observing stations overseas
Stations of other Commonwealth services with Meteorological Office staff on loan

there is a need for statistics of wind to greater and greater heights. For many parts of the world, however, statistics of upper winds are sparse and slow to accumulate. Accordingly, as well as making use of such data as are available, a great deal of work has gone into evolving and extrapolating from the data available statistics at various heights over the globe, and the information so obtained has been furnished as necessary to Commonwealth services.

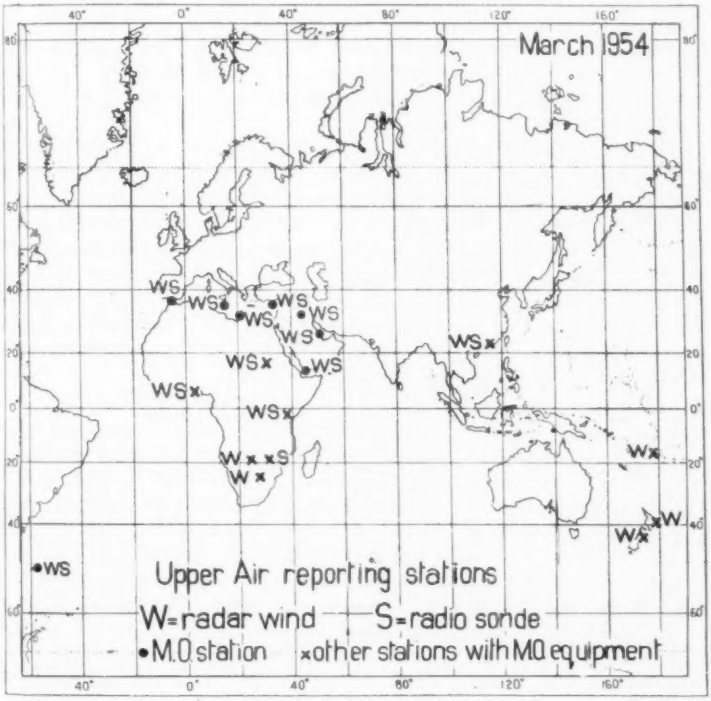
Temperature is also an important factor not only at flying level, where it affects engine performance—particularly of jet aircraft—but also for take-off, and to a lesser extent at landing, because of the effect on aircraft lift of air density variations. This is of particular importance at high level aerodromes and in hot countries. Considerable work on this has been carried out with the co-operation of the Commonwealth and results supplied as necessary to Commonwealth services.

The surface data have been supplied either in the form of diurnal temperature curves with standard deviation of temperature at certain hours, or as the mean temperature over the twenty-four hours and its standard deviation.

Upper air temperature data have been supplied in the form of average temperature at heights up to 50,000 feet and the expected variation from the average at each level.

At the end of the war many United Kingdom meteorological units were being maintained in parts of the Commonwealth; in other parts the Commonwealth local services were amplified and extended by United Kingdom staff and equipment. To effect a smooth transition to peace-time level of requirements, and to meet the increasing needs of post-war civil aviation, United Kingdom staff continued to be loaned until local or other recruited staff could be trained to take over the work. For example, the British Caribbean Meteorological Service (which was formed in 1951) is still almost wholly manned by forecasters on loan from the Meteorological Office. In some cases United Kingdom staff have transferred permanently to other Commonwealth Services, for example British West African, Northern Rhodesian and British East African Meteorological Services.

In addition to supplementing Commonwealth Services in this way, forecast offices are maintained by us in Malta, Gibraltar, Cyprus, Aden, Pakistan, Ceylon and Malaya, mainly to deal with the requirements of Royal Air Force units there, but in some cases, such as Malta, Gibraltar, Cyprus and Aden, to meet also the needs of civil aviation where a national meteorological service does not exist.



The United Kingdom has been a prime mover in endeavouring to expand networks of upper air stations on or near major air routes. To this end we have given advice and guidance to Commonwealth members on installations and supply of radio-sonde-wind equipment. In many cases we have overhauled and supplied war-surplus equipment to New Zealand, South Africa, East Africa, West Africa, Singapore, Ceylon and Rhodesia, and in addition we maintain radio-sonde-wind stations at Malta, Gibraltar, Cyprus and Aden, because the cost and technical maintenance of such stations are beyond local resources. Because forecasting techniques are based on networks of observations, we maintain additional upper air stations at Habbaniya, Benina and Bahrein to supplement the existing network and so enable our offices overseas to meet the aviation needs along Commonwealth routes.

FALKLAND ISLANDS DEPENDENCIES METEOROLOGICAL SERVICES

A radio-sonde-wind station is being maintained for an experimental period in the Falkland Islands. Data from that station are unique as no other regular upper air reports from high levels are obtained from such latitudes. The value of these data will be enhanced shortly by the setting up of another upper air station, this time by the Falkland Islands Dependencies Meteorological Service, even further South—in the Falkland Islands Dependencies. We are giving suitable advice to the authorities administering the Falklands in their plans for other research projects in that area, including ionospheric, geomagnetic and seismological observations.

The meteorological organization in the Falkland Islands deserves special mention in that a new meteorological service has been built up there in the space of a few years. Through the efforts of an officer loaned by us and the enthusiasm of his staff, many of whom are also on loan, and with the encouragement of the local administration, a network of regular reporting stations has been established on the mainland and in the Dependencies, in one case within the Antarctic Circle. These stations are being maintained often in the face of severe difficulties of climate and living conditions, to form the background of a forecast service to meet the needs of the colony (including local aviation) and to furnish forecasts to whaling ships in the neighbouring Antarctic.

CO-OPERATION WITH COMMONWEALTH SERVICES

As well as advising Commonwealth Services on matters concerning research, a strong bond of co-operation exists on all matters relating to civil aviation. This co-operation is achieved by conferences from time to time of commonwealth members and through membership of bodies such as South Pacific Air Transport Council and South African Air Transport Council, the former dealing with meeting the requirements for major air routes in the South Pacific and the latter for routes through Africa. Through the medium of the latter body our experience gained in providing meteorological services for Comet flights—a new and far reaching requirement involving the forecasting among other things of winds and temperatures to 40,000 feet—was used

to develop procedures for adoption by Commonwealth (and foreign) meteorological services along South African Comet routes.

The valuable experience so gained was used in turn to develop similar procedures for adoption by countries concerned with the further development of Comet routes to other parts of the Commonwealth, for example Singapore and Colombo. Based on that experience, we were subsequently able to give authoritative advice on the requirements to meet the needs of projected civil jet-aircraft operations in the South Pacific, and in the operation of military jet-aircraft in Commonwealth countries. Planning, drawing on this experience, is at present taking place on the further extension of Comet operations from the United Kingdom to another part of the Commonwealth—Canada—development flights on that route being planned for this year.

Many Commonwealth visitors to this country make a point of visiting our operational offices to study the procedures and forecasting practices in use.

SPECIAL INVESTIGATIONS

Most of the members of the Commonwealth, including the Colonies, have their own meteorological services to provide information for local needs, but, as I said earlier, United Kingdom staff have in some instances transferred permanently to other services (e.g. the British West African and British East African Services). These meteorologists maintain fairly close contact with the Meteorological Office, and come to us frequently for advice. Let me give an example.

The problem of locusts is acute in Africa. The East African Meteorological Department has found a possible connection between certain meteorological systems. The Meteorological Office has given information and advice to the Anti-Locust Research Centre in London (sponsored by the Colonial Office) on matters such as the magnitude of vertical currents, wind flow over obstacles, etc.

Thus, although the Meteorological Office has no direct responsibility in these matters, it accepts a moral responsibility and gives advice and lends equipment whenever possible.

TRAINING OF METEOROLOGISTS

The Meteorological Office Training School in London, for training observers and forecasters entering the Meteorological Office, has frequent visitors from the Commonwealth undergoing training courses which may last from six to eight months. Subsequent to their courses, the trainees spend about three months in attendance at operational forecasting offices at airports, where they are encouraged to take part in the day-to-day forecasting work, and to discuss problems as they arise with the operational forecasters. Such trainees have increased in numbers from six in 1949 to fifteen in 1953. Training goes on in radio-sonde-wind work, and meteorologists from Ceylon, India, New Zealand (and many foreign countries) have spent some months in gaining experience of United Kingdom equipment.

COMMUNICATIONS DEVELOPMENT

As a result of developments sponsored by the United Kingdom in facsimile equipment used for the transmission of meteorological charts and other data, the Canadian Government has recently purchased some hundred sets of such equipment and has installed them for the purpose of transmitting meteorological information by radiotelegraphy to remote and subsidiary stations. As a result, a considerable saving in manpower and communications costs is hoped to be achieved. Developments in connection with the equipment are still taking place, but it is probable that this type of equipment will be found of value to other Commonwealth Services, particularly where long distances between offices, and staffing difficulties, exist.

CONCLUSION

The picture which I have tried to put before you in this lecture is that of the old-established meteorological service of the United Kingdom helping, either directly or indirectly, the meteorological services of the Commonwealth. I would fail in my task, however, if I left you with the impression of a mere 'official' linkage. We are very closely bound up with the Commonwealth services and in many instances the men who form the overseas services learned their trade in the Meteorological Office. They are not only fellow workers in a difficult and rapidly expanding science, but personal friends, and it is on this note that I will close.

DISCUSSION

MR. G. A. ATKINSON: I wonder if Dr. Sutton could tell us about another aspect of the Meteorological Office's work, that on climatology. I am the Colonial Liaison Officer at the Building Research Station. I am concerned with housing in the British Colonies, and the behaviour of building materials. We are interested in working with the Meteorological Office, but are concerned more with climate than weather. I am sure there is a great field of co-operation in the Commonwealth on that side of the Meteorological Office's work.

THE LECTURER: Yes, I should agree. Recently, within the last couple of days in fact, I have carried out a certain amount of reorganization of the Meteorological Office and I have divided climatology into Research and Services. I think that if a specific question is given we can very probably give you the answer, as far as existing knowledge will go. We have one branch that deals with world climatology, another with upper-air climatology and a third with home climatology. The Meteorological Office Library is perhaps, in many ways, the finest of its kind in the world. I think to a specific question we could probably give you as good an answer as our science will allow to-day.

I would also call attention to the development of another branch of the service. These days not only we, but the whole world, are going ahead with the study of micro-climatology, which is concerned with conditions very near the ground, say within breathing level. I am very glad you raised this question because the impression gets abroad sometimes that meteorology is nothing more than forecasting. Of course, it is not. Forecasting is perhaps the most important side of it, but meteorologists are very often in a position to give advice on matters which are independent of what

is likely to happen to the weather to-morrow. We are able to tell you, not only something about what the weather is doing, but how the atmosphere can affect our daily life. So I think I could assure you that if you were to put a specific enquiry to the Meteorological Office we would be able to give you information as good as you could get anywhere. I cannot guarantee, however, that we could give you the entire answer.

THE CHAIRMAN: On your behalf I should now like to thank Professor Sutton for his very brilliant account of the functions of the Meteorological Service and of its help to various aspects of life within the Commonwealth.

He mentioned just now micro-climates, which are, of course, fundamental for the development of agriculture. He referred again to a subject fundamental to agriculture, the control of locusts. Since those abortive experiments using arsenic, which he referred to, he is of course well aware that a very valuable system of control has now been developed which relies still very largely upon the forecaster of the Meteorological Service overseas. But it uses for its killing agent the more modern insecticides which can be sprayed, and not the powder they originally tried to use, like the rock which killed the rhinoceros! They can now spray a powder which kills these locusts in very large numbers.

As he mentioned, although forecasting is one of the main businesses—I must use that word—of the Meteorological Office, it is not the only one, and they also can provide much information on such subjects as climatology.

If I may finish in a lighter vein, here is a poem which I came across recently on the subject of forecasting, which perhaps the audience might like to hear.

Once I dipped into the future, far as human eye can see,
And I saw the Chief Forecaster, dead as anyone could be.
Dead and damned and shut in Hades, as a liar from his birth,
With a record of unreason seldom paralleled on earth.
While I looked he raised him slowly, that incandescent youth,
From the coals that he'd preferred to the advantages of truth.
He cast his eyes about him and around, and then he wrote
On a sheet of thin asbestos what I venture here to quote.
For I read it in the rose-light of the awe-inspiring glow:
'Cloudy, variable winds with local showers: cooler: snow'.

I think Professor Sutton has told us to-day that the work of a forecaster is now very different from what it was when they merely had the isobars, and took no notice of local conditions, or variations. He has described to us the wonderful work on upper-air observations.

I should therefore like to express our thanks for the very admirable address that he has given us this evening.

The vote of thanks to the Lecturer was carried with acclamation and the meeting then ended.

GENERAL NOTES

ART IN DIEPPE AND LONDON

There occurred the other day a most pleasing instance, worth relating, of the kind of courtesy usual in France where respect for the Arts, and delicate consideration for those who serve them, is traditional and widespread to an extent unknown in this country. The Conservateur of the Musée de Dieppe had been advised in advance of the intention of this writer and a confrère to cross over to see, and review, the exhibition of Sickert and Jacques-Emile Blanche—simply to ensure that his Castle rooms were not by chance closed on that day. Word was evidently passed to the director of the local Syndicat d'Initiative, for on the appointed day he met the two critics, to their surprise, at the Customs, and presented them to a waiting deputation headed by the Mayor, M. Biez, with Madame Biez and the Conservateur M. Lapeyre, who had been patiently shifting from foot to foot in what must assuredly be the draughtiest and most dismal edifice in Northern France. The visitors were then driven in an official car to the exhibition, and afterwards entertained to tea in a hotel overlooking the *plage*, and later to a banquet in the best restaurant in that battered but still lovely town. Not content with these attentions, two of the official party finally saw the writer through the Customs and onto his boat at midnight, his companion having elected to stay the night in Dieppe.

It is not easy to imagine the mayor of any Southern English port giving his time and official hospitality to two art critics from Paris, even if it were known that they represented national journals of influence. But, quite apart from the traditional courtesy of enlightened French officialdom, Dieppe has long been accustomed to watch her arrivals with interest and sympathy. In the 'nineties, Dieppe was the favourite port of entry of such artists as Whistler, Rothenstein, Beardsley and Conder, and of writers like Max Beerbohm, Dowson, Symons, and many more; and in subsequent years a regular flow of artists and exchange of cultural ideas in the Café des Tribunaux still continued, if less remarkably perhaps than at the *fin de siècle*. Even to-day, despite the gaps of war and some uncomely buildings that have arisen, sufficient beauty remains in the shadow of St. Jacques, enough saltiness in the Dieppois folk, for a discerning eye to appreciate why Sickert and his friends were enthralled by the place.

The friendship of Walter Sickert and Jacques-Emile Blanche was only one of the fruitful associations established half a century ago, and it was a happy notion of M. Jean Lapeyre to assemble the works of both painters in Dieppe, where they lived and worked, on and off, for years. The pictures have been drawn entirely from French collections, the fifty-five paintings, drawings, and prints of Sickert's Dieppe and Venetian periods representing, indeed, almost all his works in French hands. The paintings, expectedly, show the artist's preference for sombre Whistlerian tones about the turn of the century, and his search for ever subtler chords of colour. It is interesting to observe a hint of Corot's colour in several very seductive little panels of Dieppe, the kind of picture in which Blanche believed, with reason, that his friend's genius really lay. ' Son affaire,' as he wrote to Rothenstein, 'c'est de légères esquisses dans de petits panneaux. Il est né pour mettre de jolis tons sur un dessin rapide et nerveux.' But the exhibition also includes several of Sickert's impressive paintings of St. Mark's, Venice, among them a large canvas (from a private collection in Paris) in which the glowing colours and gold perfectly keep their place in the façade.

The largest and most ambitious composition in the Castle Museum, however, is Blanche's painting of the artist Thaulow at work surrounded by his family, a very ably designed and executed picture and, like all his painting, redolent of its period. In general, nevertheless, his portraiture exhibits a variable talent and a rather insecure

grasp of form, partially disguised though this may be by the kind of professional elegance one associates with Ambrose McEvoy. Blanche's charm, indeed, mainly resides in the nostalgic memories he can evoke of a fascinating period, not only in such portraits as those of Gide, Maeterlinck, Cocteau, or George Moore, but also in his impressions of the *plage* at Dieppe in which, very often, he captures the historic moment with the freshest touch and most agreeable effect.

In London, one of the most impressive current exhibitions is the collection of sculpture and graphic art by Gerhard Marcks, assembled indoors as well as in the newly opened courtyard at 4 St. James's Square. This, it is interesting to note, is the first exhibition which the Arts Council has received from Germany under the official sponsorship of the German Federal Republic, and it is suitable that the artist should be one who commands the greatest respect in his own country, barely known as he is here.

The art of Marcks has been said, justly, to represent 'a golden mean' between the two poles of Barlach's and Lehmbruck's expressionism. That is to say, he does not indulge in exaggerated distortion to communicate the intensity of his feeling, his more expressionist sculptures being admirably controlled, and his classical pieces equally responsive to a temperament discreet, withdrawn, and reflective. Almost all his works, whether of figures or animals, are distinguished by their compact design, and in his portraiture there may be detected a certain irony. The liveliest group, no doubt, as it is also the closest knit, is a ring of jigging peasant dancers, and a pair of *Girls Reading* is as acutely observed; but in the main the qualities of this Cologne sculptor may be thought more impressive than haunting.

Lastly—and it may well be first in the estimation of many Fellows of this Society—there is the exhibition of American Impressions illustrating, in line and water-colour, various aspects of American life over a hundred and fifty years. This assemblage, presented by the United States Information Service of the American Embassy at the Tea Centre in Lower Regent Street, seems likely to be the forerunner of others, and no scheme, it is clear, could be better devised to create a closer understanding between the nations. (In parenthesis it might be observed that an exhibition of Russian art in London could do nothing but good either, in a world of suspicion and misunderstanding.)

Carefully, if somewhat densely hung in a room resembling a smart airport lounge, the American exhibition consists in the main of purely illustrative material. Here are the very effective drawings of George Bellows and Winslow Homer, here too the equally admired Thomas Eakins recording with affectionate precision a negro in a marsh *Whistling for Plover*. Here are Daniel Huntington with a profile head influenced by Ingres, Everett Shinn with a *Winter Night, New York* as compassionate as a Steinlen, and Charles Dana Gibson to add a touch of genial humour with his celebrated show-girl in an encounter with her manager. *Manager: 'Unless you brace up I'll have to break our contract.' She: 'Don't say that! I have a child and two husbands to support.'* Collapse, it may be inferred, of stout party. Besides all this engaging work, there are drawings of real quality by John Singleton Copley and Benjamin West, and the delicate, if slightest studies of Whistler and Mary Cassatt. A comprehensive and quite fascinating survey.

NEVILE WALLIS

OBITUARY

MR. T. S. TAIT

We record with regret the death of Thomas Smith Tait, F.R.I.B.A., at the age of 72.

Thomas Tait, the son of a builder, did most of his early work in association with Sir John Burnet, and in 1938 he became senior partner of Sir John Burnet, Tait and Lorne. His work was noteworthy in its success in combining the desires of the

client and practical needs with an overall sense of design. Among the buildings he wholly or partly designed were: Adelaide House, London Bridge; Mount Royal, Marble Arch; the King Edward VII Gallery at the British Museum; Selfridges, Oxford Street; St. Andrew's House, Edinburgh, and the 1938 Empire Exhibition at Glasgow.

He was elected a Fellow of the Society in 1950.

SHORT NOTES ON BOOKS

THE QUEEN'S HOUSE. *By Compton Mackenzie. Hutchinson*, 1953. 12*s* 6*d*

This collection of photographs of Buckingham Palace and portraits of its inhabitants is relieved by a short history of the building. Apart from 48 pages of half-tone illustrations, there is a coloured frontispiece of the White Drawing Room.

PENCIL TECHNIQUES IN MODERN DESIGN. *By William W. Atkin, Raniero Corbelletti, and Vincent R. Fiore. New York, Reinhold Publishing Corporation; London, Chapman & Hall*, 1953. 66*s*

The illustrations which make up the larger part of this book are the work of some forty different artists; their differences, and the means by which their effects are achieved, are clearly described to the student. The emphasis is on the rendering of architects' designs.

BYZANTINE ART. *By David Talbot Rice. Penguin Books*, 1954. 3*s* 6*d*

This new, completely revised, edition of the history first published in 1930 is an introduction to the history of the subject from the foundation of Constantinople to the fifteenth century. It is divided into chapters dealing with each branch of art; these are prefaced by an account of the historical and architectural background, while in conclusion the influence of the art on various later civilizations is discussed. There are 64 plates.

THE MODULOR. *By Le Corbusier. Faber*, 1954. 25*s*

This is a translation of the second edition of *Modulor*, which was published in 1951. In it Le Corbusier gives the history of this new unit of measurement for architecture, and its philosophical and mathematical bases. He also gives an account of some of his applications of the modulor to architectural projects.

LIBRARY ADDITIONS

LIBRARIES, MUSEUMS AND SOCIETIES

HUDSON, DEREK, *and* LUCKHURST, KENNETH WILLIAM. The Royal Society of Arts, 1754–1954. *John Murray*, 1954.

LAW

PATON, GEORGE WHITECROSS. A text-book of jurisprudence. 2nd ed. *Oxford, Clarendon press*, 1951. (Swiney prize.)

SCIENCE

BELL, ERIC TEMPLE. Mathematics: queen and servant of science. *Bell & Sons*, 1952.
BRIMBLE, LIONEL JOHN FARNHAM. Intermediate botany. 4th ed. *Macmillan*, 1953.
WILSON, ROBERT FRANCIS. Colour and light at work . . . . *Seven oaks press*, 1953.

AGRICULTURE

AUDUS, LESLIE JOHN. Plant growth substances. *Leonard Hill*, 1953.

ORDISH, GEORGE. Wine growing in England. *Hart-Davis*, 1953.

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FROM THE JOURNAL OF 1854

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The following extracts are from a discussion which followed a lecture on The Teaching of Common Things, and of School Fees, *by The Very Reverend The Dean of Hereford. This was a further lecture in the series delivered at the Society's Educational Exhibition with which it marked its Centenary.*

The Chairman (Mr. Harry Chester) would relate an anecdote of what occurred a few days back, when he and the Very Reverend the Dean of Hereford were at Salisbury. They had been out walking in the vicinity, and accidentally met a group of school-children. This, the chairman thought, presented a favourable opportunity for an examination by the Dean, and accordingly the latter inquired first, if any of the children knew the names and direction of the places in their own locality, to which a negative reply was given; but when they were asked if they knew where China was, they were quite informed on that point. The Dean then asked one of the children if she knew which was the north, the south, the east, and the west; she immediately, without the slightest hesitation, pointing straight before, said, that is the north, that is the south, pointing behind; that on my right the east, and on my left the west. The child was then moved in exactly the opposite direction, when she went through precisely the same process; and again when placed in another position, thus proving that she knew nothing absolutely of these things, but had been taught by a map laid out before her . . .

Mr. Hay, master of the Kennington Oval Schools, said his experience confirmed what the Dean of Hereford had stated relative to *school fees*. Some 14 years ago he took charge of a school which would, in these days, be denominated a *Ragged School*; but by raising the school fee, he soon found the parents had set a higher value on education than hitherto, and the school soon wore a different aspect. When he came to Kennington (1841), the children were paying 1d. each, and it was often with very ill-grace. The parents frequently became very rude and troublesome, especially when a child was sent home for having a torn coat or dirty neck; but upon the introduction of new apparatus and doubling the school fee, a great change was effected; the education was valued, and the tone of the school was much improved.